

1842

1843

1844

1845

MIDDLEBURY COLLEGE



THE EGBERT STARR LIBRARY

Middlebury College, Middlebury, Vt.

Bread Loaf School of English

The Crumb [and miscellaneous papers]

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BREAD LOAF SCHOOL OF ENGLISH 1971

2137

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THE BREAD LOAF SCHOOL OF ENGLISH
OF
MIDDLEBURY COLLEGE

Announces the Establishment
of an Advanced Master's Degree

the
Master of Letters
(M. LITT.)

50th Anniversary

JUNE 25-AUGUST 10

1969

BREAD LOAF, VERMONT

The Master of Letters Program
at the Bread Loaf School of English

*Purpose of the new
Advanced Master's Degree
Program*

The regular Master of Arts—the fifth-year degree—is now generally the entrance requirement to the teaching profession, as the baccalaureate degree was fifty years ago, when the Bread Loaf School of English was established. A higher degree, representing a sixth year of collegiate study—"the M.A. plus thirty," as it is inelegantly labelled—is increasingly demanded by the best high schools and preparatory schools as well as by junior and community colleges. Able teachers are no longer satisfied with a terminal Master of Arts. For many it has appeared that the only advanced degree still available was the doctorate, but for secondary school teachers, the research degree is not an appropriate one. To fill this need, the Bread Loaf School of English now offers an advanced graduate degree of high quality in humane and liberal letters, the equivalent of two years of graduate study in literature. It hopes in instituting this degree to make a significant contribution to the teaching of English in secondary schools.

The Master of Letters Program at Bread Loaf

The Master of Letters program builds in a concentrated and specialized way on the broader base of the Master of Arts in English, which is the first prerequisite for this degree. Students at the time of admission will select an area of literary concentration either in a period such as the Renaissance or in a genre like the novel or in a field of special study like theatre arts or comparative literature.

The Master of Letters degree can be earned in three to five summers at the Bread Loaf School of English by following an individually approved program of ten courses or Independent Honors Reading Programs. There is no requirement of a master's thesis. A maximum of two graduate courses (six hours) may be transferred from another institution in the area of specialization if these courses are of the quality of those offered at Bread Loaf.

Candidates for the Master of Letters degree may engage in as many as four Independent Honors Reading Programs during the intervening winters. Each Reading Program culminates in either a long essay or a written and oral examination undertaken at Bread Loaf at the beginning of the subsequent summer. Grades in these programs are determined on a Pass/Fail basis.

In the last summer a student must pass a comprehensive oral examination covering his whole field of concentration.

The program will at first be limited to a few highly qualified candidates. Students who have completed the Master of Arts degree with a dis-

tinguished record at Bread Loaf may be permitted to continue for the Master of Letters degree. Students not previously at Bread Loaf may be admitted to this program if they are holders of a Master of Arts rather than the Master of Arts in Teaching or the Master of Education. Candidates presenting a Master of Arts degree from another institution are accepted provisionally, and the first summer at Bread Loaf is probationary.

Application Procedure

Students should apply to Dean Paul M. Cubeta, Director of the Bread Loaf School of English, Middlebury College, Middlebury, Vermont 05753. The catalogue and application form will be sent upon request. Students must present strong recommendations from the faculty of the institution from which they received the Master of Arts degree. There is no deadline for admission, but early application is advised to assure best accommodations.

The Faculty for 1969

GEORGE K. ANDERSON
Brown University

DAVID ARMSTRONG
University of Texas

JOEL DORIUS
San Francisco State

PAUL EDWARD GRAY
Princeton University

LAURENCE HOLLAND
Princeton University

DOUGLAS MADDOX
Brandeis University

JULIAN MOYNAHAN
Rutgers University

JOHN F. NIMS
University of Illinois

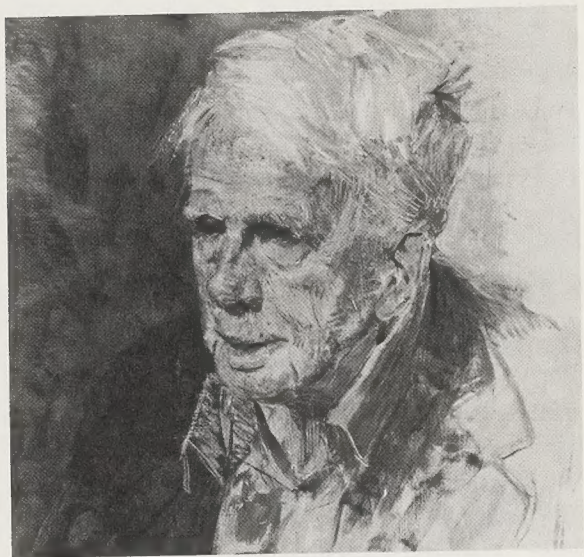
ROBERT PACK
Middlebury College

WILLIAM L. SHARP
Stanford University

WYLIE SYPHER
Simmons College

EDWARD W. TAYLER
Columbia University

RACHEL TRICKETT
Oxford University



ROBERT FROST, in one of his first letters to the Director of the Bread Loaf School of English in 1923, challenged him to set the direction for Bread Loaf:

*"You mustn't expect me to have time
for adventures in safety.
Just because you are in the
woods and mountains is no distinction
to talk of. You've got to get
into something deeper
than woods and mountains."*

In establishing this Master of Letters program, the faculty hopes that it is responding to the challenge of Robert Frost, Bread Loaf's staunchest friend and critic for forty-two summers, to join the Councils of the Bold in American education.

MIDDLEBURY COLLEGE BULLETIN

Middlebury

Vermont 05753



BREAD LOAF SCHOOL OF ENGLISH
1971
General Statistics

Student attendance by states:
(according to winter address)

Alabama	2
California	3
Colorado	1
Connecticut	10
Delaware	1
Florida	5
Georgia	2
Illinois	3
Iowa	2
Louisiana	1
Maine	3
Maryland	2
Massachusetts	47
Michigan	1
Minnesota	1
Montana	1
Nebraska	1
New Hampshire	7
New Jersey	18
New York	29
North Carolina	3
Ohio	5
Oregon	1
Pennsylvania	22
Rhode Island	2
South Dakota	1
Tennessee	2
Texas	5
Utah	1
Vermont	24
Virginia	3
Canada	6
France	1
Germany	1
Japan	1
Switzerland	1

(31 states represented)

Working for 9 credits	36
" " 6 credits	170
" " 3 credits	8
Auditors	5

Number of course changes made 45

Cancellations

45

Total student enrollment	219
Men students	109
Women students	110
Former students	150
New students	69
Candidates for Midd. M. A.	168
Candidates for Midd. M.Litt.	25
Pre-1967 B.A. or B.S.	106
1967 and later B.A. or B.S.	113
Undergraduates	2
Number of colleges represented	152
Off-campus students	52
Scholarship students	32
1971 degree candidates	46
Prospective 1972 M.A. candidates	37
Prospective 1972 M.Litt. candidates	5
Average age of students	30
Median age of students	28
Under 21	3
21 - 25	67
26 - 30	72
31 - 35	29
36 - 40	20
41 - 50	19
50 or more	8
Private school teachers	86
Public school teachers	55
College (and j.c.) teachers	30
Other	48

Bread Loaf School of English
Course Enrollment
 1971

5	Experiments in Writing of Poetry	(Pack)	12
7	Introduction to Theatrical Production	(Maddox)	9
9	History of the English Language	(Anderson)	20
14	British Poetry Since 1900	(Fowler)	15
20	Medieval Epic and Romance	(Anderson)	32
21	Modern Fiction	(Gray)	26
28	Shakespeare	(Seltzer)	27
34	The Novel and Techniques of Persuasion	(Gray)	23
37	The Modernist Tradition	(Bercovitch)	33
41	The City in American Literature	(Trachtenberg)	16
44	English Literature and Art: 1730-1830	(Mrs. Tayler)	13
50	Puritanism and American Literature	(Bercovitch)	14
54	Tudor Poetry	(Fowler)	10
60	Plays in Production	(Sharp)	13
62	Modern American Poetry	(Litz)	21
64	Classical Myth and Modern Literature	(Connor)	26
101	Yeats and Joyce	(Litz)	20
105	Ancient Comedy: Drama and Novel	(Connor)	10
117	Faulkner	(Holland)	17
118	Hawthorne and Melville	(Trachtenberg)	8
120	Epic and Tragedy	(Mr. Tayler)	30
122	Revolution and Reform in American Fiction	(Holland)	13
124	Theater Games	(Book)	14
125	Independent Projects in Theater or Literature	--	11
128	Design and Costume	(George)	4
129	Acting Workshop	(Seltzer)	18
130	Scene Design and Stage Lighting	(Maddox)	2

BREAD LOAF SCHOOL OF ENGLISH

Preliminary Announcements -- 1971

All matters relative to your room and board, mail, and any charges you may incur (apart from the regular bill for tuition, room, and board) should be referred to Mr. Ross, Front Office Manager, at the INN DESK.

Details regarding your initial registration and payment of bills, information about courses, lectures, and graduate credit should be referred to Mr. Cubeta and Miss Lillian Becker, Secretary.

REGISTRATION PROCEDURE

Students should obtain confirmation of their courses from the Secretary's Office as soon after arrival at Bread Loaf as possible. Students who have not completed registration for courses in advance should consult the Director.

Registration is not completed until a registration card, an Address List Slip, and, in some cases, an off-campus address card have been returned to the Secretary's Office. Please be sure to fill in the registration card on both sides.

A representative of the College Bursar's Office will be in the Blue Parlor on Wednesday, June 30. It is requested that all unpaid bills be attended to at this time. Receipts for bills paid in advance should also be picked up in the Blue Parlor on June 30.

All changes in courses must be made with the approval of the Director. For a change from one course to another after July 5, a charge of one dollar will be made.

OPENING NIGHT

The first meeting of the Bread Loaf School of English will be held in the Little Theatre at 8:00 p.m. The Academic Vice President will welcome the students on behalf of Middlebury College and introduce the Director of the School of English, who wishes he had something to say about being "Mock'd with Art." An informal reception in the Barn will attempt to rescue what remains of the evening.

MEAL HOURS

Monday--Friday

Door opens--closes

Breakfast	7:30--8:00 a.m.
Lunch	1:00--1:15 p.m.
Dinner	6:00--6:15 p.m.

Saturday--Sunday

Breakfast	8:00--8:30 a.m.
Lunch	1:00--1:15 p.m.
Dinner	6:00--6:15 p.m.

Since all the waiters and waitresses are students, it is requested that students come to breakfast promptly. In the morning the door to the dining hall is closed at 8:00 on weekdays and at 8:30 on week-ends. No one may be served breakfast after that closing time. Please do not ask the Head Waiter to make exceptions to this regulation.

BOOKSTORE

Students should purchase their texts immediately because it is frequently necessary to order additional copies. It is not possible for students to main-

tain charge accounts at the Bookstore. The Bookstore is open on Registration Day. A 3% Vermont sales tax is charged on all stationery and drug items.

Stationery, notebook paper, pencils, ink, etc., may be purchased at the Bookstore, post cards at the Front Desk, and cigarettes at the Snack Bar in the Barn.

BREAD LOAF PARKING REGULATIONS

Stringently enforced state laws prohibit the parking of cars on the side of the highway, and it is requested that students and guests try to keep the road clear in front of the Inn. Faculty at Maple and students at Tamarack, Brandy Brook, and Gilmore may park their cars on the lawn beside the road. All other students should use the parking space near the Barn. Enforcement of this regulation will commence Wednesday, June 30.

BREAD LOAF 1971

DINING ROOM:

Dietitian: Miss Lois Thorpe
Head Waiter: Mr. Alan Buster
Invitation: Sunday demi-tasse is served in the Blue Parlor after dinner.

MAIN DESK:

Mr. Richard Ross and Mrs. Hilde Ross, Front Office Managers
Mr. David Cubeta and Miss Connie Colman, Assistants
Weekdays and Saturdays: 8:00 a.m.--8:00 p.m. (Switchboard open until 10:00 p.m.)
Sunday: 9:00 a.m.--1:00 p.m.; 7:00--8:00 p.m. (Switchboard open until 10:00 p.m.)

POST OFFICE:

Open weekdays and Saturdays 8:00 a.m.--5:00 p.m. Closed Sunday.
Outgoing mail should be posted by 8:00 a.m. and 4:00 p.m.
Incoming mail is ready for distribution at 10:00 a. m. and 5:30 p.m.

LIBRARY:

Miss Ara Golmon, Librarian; Mr. Kennedy Furey and Mr. George Bennett, Assistant Librarians
Weekdays: 8:15--12:45; 2:00--5:00 p.m.; 7:15--10:00 p.m.
Saturday: 9:00--12:00 noon; 2:00--4:00 p.m.
Sunday: 9:00--12:00 noon; 7:15--10:00 p.m.

The Library will be closed Saturday evening, Sunday afternoon, and during all special programs.

BOOKSTORE:

Miss Constance Colman, Manager
Weekdays: 8:00--9:30 a.m.; 1:30--2:30 p.m.
Saturday: 9:00--10:00 a.m.

SNACK BAR:

Misses Diane Iffland, Stephanie Newman, Cheryl Smith, and Kim Potter
Daily: 8:30 a.m.--6:00 p.m. 6:30 p.m.--11:00 p.m.

CLINIC:

Mrs. Charles Paine, Nurse. Infirmary in Room 2, Birch.
Weekdays: 8:00--8:30 a.m.; 1:45--2:15 p.m.; 6:45--7:15 p.m.
Saturday: 8:30--9:00 a.m.; 1:45--2:15 p.m.; 6:45--7:15 p.m.
Sunday: 8:30--9:00 a.m.; 2:00--2:30 p.m.; 6:45--7:15 p.m.
Emergencies will, of course, be attended to at any time.

DIRECTOR'S OFFICE:

Mr. Cubeta will be on call at all times. Appointments may be made through Miss Becker.

SECRETARY'S OFFICE:

Miss Lillian Becker; Mrs. Kay Bennett

Weekdays: 8:15 a.m.--12:30 p.m.; 1:45 p.m.--3:00 p.m.

Saturday: 8:45 a.m.--12:00 noon

TAXI:

Trips are made Monday, Wednesday, and Friday afternoons. The charge is one dollar round trip, payable at the start.

Leave Bread Loaf Inn at 1:45 p.m.; arrive at Middlebury 2:05 p.m.

Leave Middlebury across from Post Office at 3:45 p.m.; arrive at Bread Loaf at 4:05 p.m.

The taxi will leave both stations at the above times and cannot wait for stragglers.

DRY CLEANING AND LAUNDRY:

Information available later.

TELEPHONE:

Telegrams: incoming--use the Bread Loaf mailing address (Bread Loaf, Vermont 05753)

outgoing--call Western Union

Telephone calls: pay stations for outgoing calls are on the first floor of the Inn at the foot of the stairs near the Bookstore and outdoors behind the Fire House.

Incoming calls for Bread Loaf residents are handled through the Middlebury exchange: (802) 388-7946.

Except in emergency, please have incoming calls placed before 10:00 p.m., at which time the switchboard closes. Students should check mail boxes several times daily for messages and notices of calls, especially around meal times. This applies especially to off-campus students.

Students who are to be away should inform the main desk and leave an address or telephone number where they can be reached.

SPECIAL ATTENTION TO STUDENTS LIVING OFF CAMPUS:

Please be sure to pick up a copy of The Crumb (a daily news bulletin) at the main desk every day. It is usually ready by noon.

and, of course, WELCOME!

BREAD LOAF SCHOOL OF ENGLISH
MIDDLEBURY COLLEGE
Middlebury, Vermont 05753

June 1971

Dear Bread Loafer:

This is a familiar letter to returning Bread Loafers, but we hope it will be helpful to those who will be spending their first summer on the Mountain.

Your final bill has been sent from Middlebury College. To avoid inconvenience at the opening of the School, will you please send your payment in the envelope provided with the bill. In addition, you should return the enclosed arrival card and a medical information form: the medical form, to Dr. Parton; the arrival card, to this office.

The Bread Loaf campus is twelve miles from Middlebury, the closest bus stop. The School taxi meets all afternoon Vermont Transit busses on June 30. Early morning arrivals on June 30 will be transported from the Middlebury Inn to Bread Loaf at 10 a.m. There is a charge of \$1.00 for the trip. More expensive transportation by private taxi would be your responsibility. There are Greyhound or Vermont Transit busses to Middlebury from Montreal, Boston, Albany, and New York City. A 10:15 a.m. express bus from New York arrives in Middlebury at 4:05 p.m. with only a lunch stop in Albany.

If you are traveling by car, you should turn off the main Rutland-Burlington highway (U.S. Route 7) at the junction of State Highway 125, four miles southeast of Middlebury. The Bread Loaf campus is eight miles east of this junction.

Mohawk Airlines has regular service from New York, Albany, Boston and Montreal to Burlington. Connection to Middlebury can be made on Vermont Transit busses.

Upon arrival at Bread Loaf you should go to the Inn Desk for your room assignment. Please read the instructions concerning registration which will be handed you by the Inn Manager and then call at the Secretary's Office to register and to confirm your course program. Then from the Bursar in the Blue Parlor you may obtain your ID card (as receipt for payment made on June 30 or in advance).

Lunch at 1:00 p.m. on Wednesday, June 30, will be the first meal served to members of the School. No rooms will be available before the morning of June 30 except for waiters and waitresses, who are expected to arrive on June 29, and for faculty and staff. The first meeting of the School will be held at 8:00 p.m., Wednesday, June 30. Classes start at 8:30 a.m., Thursday, July 1st.

Effective this summer, the School will supply blankets but not bed linen and towels to students. The School recommends that you take advantage of the service provided by the Foley Linen Service of Rutland, Vermont. This service consists of two bed sheets, one pillow

case, and three large bath towels delivered each week. The cost of this service is \$15. for the session, \$5. of which is a deposit which will be refunded at the end of the session. If you are interested in this service, please fill out the enclosed order form and return to the Foley Linen Service with your check. Students, however, may bring their own linen. More washing machines and dryers will be available on campus than in past years.

You should bring an ample supply of informal clothing for country wear, both for cool and warm weather. It is advisable to bring a top coat. It is also suggested that you bring a good flashlight.

Radios, television and hi-fi sets are not permitted in the dormitories nor are pets allowed on campus. If you must bring a pet, please make prior arrangements to have it kept off campus. The local veterinarian is Arthur E. Greiner, DVM, Middlebury Animal Hospital, Washington Street, Middlebury, Vermont 05753. Telephone: 802/388-2691.

You should instruct correspondents to address you at:

Bread Loaf School of English
Bread Loaf Rural Station
Middlebury, Vermont 05753

Express packages sent in advance should be addressed to you at the Bread Loaf School of English, Middlebury, Vermont. They will be collected from the Middlebury Office and delivered to Bread Loaf.

Not all the dormitories on the Bread Loaf campus have telephone connections, and the central office closes at 10:00 p.m. For these reasons, it is sometimes difficult to complete late-evening incoming calls expeditiously. If you expect calls, you should try to have them made before 10 o'clock, making allowances for time differential in long-distance calls. Emergency telephone messages, of course, will be delivered at any time. The Bread Loaf telephone number is 802/388-7946.

I look forward with pleasure to welcoming you to the Bread Loaf School of English. Have an easy trip.

Sincerely yours,

Doris A. Nelson

Doris A. Nelson (Mrs. O. Vincent)
Bread Loaf Secretary

Encl.

P.S.- Mr. Cubeta says that on Opening Night he may have to talk about the opening of the School of English and the ending of The Winter's Tale because the more he understands about the nature of the one, the less he understands about the art of the other. Under those circumstances you may prefer to arrive on July 1.

D.A.N.

Boynton, John	(Student director)	Book
Brillhart, John	(<u>Heartbreak House</u>)	Sharp
Buss, Mrs. Janet (M. Litt.)	(Student director)	Book
Chenoweth, Robert	(Theater design)	Maddox
Deimezis, Mrs. Christina	(Col. & Fed. lit.)	Bercovitch
	(Am. lit. 1860-1914)	Bercovitch
Ganotzi, Duro	(one-act play)	Book
Jacobs, Mrs. Margot	(<u>Heartbreak House</u>)	Sharp
Lyons, James (M. Litt.)	(American literature)	Bercovitch
Martin, Herbert	(Stage manager, <u>Heartbreak House</u>)	Sharp
Moore, Leslie	(Renaissance thought)	Tayler

Bread Loaf School of English
Teacher Load
1971

Anderson	52	
Bercovith	47	(+ 3 Independent Projects)
Connor	36	
Fowler	25	
Gray	49	
Holland	30	
Litz	41	
Maddox	11	(+ 1 Independent Theater Project)
Pack	12	
Seltzer	45	
Sharp	13	(+ 3 Independent Theater Projects)
Tayler	30	(+ 1 Independent Project)
Mrs. Tayler	13	
Trachtenberg	24	
Book	14	(+ 3 Independent Theater Projects)
George	4	

BREAD LOAF SCHOOL OF ENGLISH
1971 Degree Candidates

Brenda Armstrong	John Magee
Carl Edward Beehler	David Danforth Manley (in absentia)
Michael Jerrold Bennett	Margaret Ann McMillin
Margaret Mary Boyle	Louis Geza Megyesi
John Brillhart	Herbert Marshall Meyer
Janet Lothian Buss (M. Litt.)	Joseph Miana
Walter Alan Buster	Leslie Colin Moore
Georgia Skehan Carrington	Robert August Murken
<i>Elizabeth Heller Cion</i>	Peter Ross Pelletier
Audrey Cooke	Robert Lewis Reddinger
Dom Degnon, Jr.	Laura Emily Scaife
John Elder Dick	Carol M. Shaw
Joy Divine	<i>David Switky (in absentia)</i>
Margaret Hall Dunn	Clyde Edwin Tressler, Jr.
Jacob Dunnell	George T. Vigliani
Elaine Evelynne Evans	Elizabeth Wahlquist (M. Litt.)
Betsey A. Glazier	Jeffrey Brian Walker
Jean Eaton Goddard	Susan S. Walker
Michael T. Hadlock	Wiessner, Muriel Schoonmaker
Nancy L. Harley	
Harold W. Haywood	
Kenneth William Jones	
Antoinette Elizabeth Jugon	
John William King	
Marilyn Mae Kudell	
Langdon Frothingham Lombard	
Donald Albert MacLean	

Bread Loaf School of English
1971 —
Candidates for Master of Letters

(26)

Jean Baker
Mrs. Janet Buss
Robert Chenoweth
Nancy Davis
Mrs. Christina Deimezis
Jewel Dobrowolski
Margaret Fielders
Duro Ganotzi
Sister Maureen Griffin
Rev. Joseph Lorusso
James Lyons
Wesley McNair
Herbert Martin
Gerald Moore
John O'Brien
Sister Ingrid Peterson
Theodore Senn
Mrs. Margery Schneider
Suzanne Sheffer
Dolores Shelley
Norman Smith
Mrs. Phyllis Smith
Joseph Travalini
Louise Wagner
Elizabeth Wahlquist
Donald Wodock

BREAD LOAF SCHOOL OF ENGLISH
1972 Debreë Candidates
(As of July 27, 1971)

Alfieri, Gloria

Levy, Katherine

Betts, Margaret

Lowe, Ann

Boynton, John

Manganelli, Ray

Buono, Reynold

Manley, David

Campbell, Johnstone

Masse, Ann

Campbell, Pamela

Minich, Roy

Campbell, Paul III

Carmichael, Standrod

Montague, R. Lynwood

Clough, William

Moore, Carol Angelia

Cobb, Loretta

Owen, Linda

DeGou, Martha

Ringer, Theodora

Dyer, Mary

Haywood, Harold

Selby, Cleland

Henigin, Patricia

Shapiro, Myra

Hickey, Peter

Smith, Suzanne

Jackson, Margaret

Summers, Marjorie

Jackson, Richard

Teesch, Sr. Maria

Jacobs, Margot

King, Frances

Tutwiler, C. Cabell

Lawrence, Julia

Warthin, Scott

LeVar, Pater

Weisgram, Sr. Stefanie

The Bread Loaf School of English

Amori, Nancy Lee
Bauldauf, Marilyn
Beary, Michael
Boerst, Barbara
Boone, Julia
Brown, Arthur
Cannon, Lisa
Carrigan, Sr. Ann Patrice
Chenoweth, Ernst
Chonin, Pamela
Clark, Carolyn
Crum, Sandra
Curtis, Mrs. Elaine
Danneskiold, Mrs. Christine
Dobrowolski, Jewel - M.Litt.
Eberle, Charles
Fairlamb, Horace
Fennell, John
Ferrick, Robert, . . .
Ferriss, Donald
Fitzpatrick, Philip
Goddard, Brooks
Goetzinger, Betty Lou
Harlow, Michael
Harmon, Thomas
Harper, John Douglas
Harris, Elizabeth

First-year Students - 1971

Hayashi, Mr. Kazuhito
Hull, Catherine (undergraduate)
Hutner, Daniel
Keane, Mary Elizabeth
Keller, Bruce
Kent, Herbert
Kraus, Susan
Lemmick, Barbara
Lorusso, Rev. Joseph - M.Litt.
~~Lyons, James - M.Litt.~~
Malvaso, Sr. Marie
Mandler, Jean-Paul
Meader, Mrs. Audrey
Mitchell, Sr. Joan Frances
Mock, John
Moore, Mrs. Judith
Mullins, Garfield
Newlin, John
O'Brien, Sr. Maureen, SND
O'Keefe, Mrs. Martha
O'Neill, Ann
Parendes, Mrs. April
Pearlstein, Steven
(undergraduate)
~~Perera, Mrs. Evelyn~~
Peterson, Sr. Ingrid - M.Litt.
Plott, William
Rosen, Steven

1971 First-year Students - 2

Rosenberg, Mrs. Elaine

Ruiz, Eduardo

Schwartz, Mrs. Roberta

Senn, Theodore - M.Litt.

Sheenan, Stephen

Shelley, Dolores - M.Litt.

Sherman, Nancy

Smith, Mrs. Frances

Smith, Mrs. Phyllis - M.Litt.

Tannenbaum, Nan

Travalini, Joseph - M.Litt.

Tworek, Andrea

Wagner, Conlin

Westarp, Karl-Heinz

Williams, Patricia

Wilson, David

Yoda, Miss Kyoko

Probationary Status - 1971

Dyer, Mary

Katus, Jean

Riley, William

Students Taking Three Courses (9 credits)
1976

(36)

John Boynton	Leslie Moore
John Brillhart	Mrs. Myra Shapiro
Georgia Carrington	Suzanne Sheffer
Robert Chenoweth	Mrs. Frances Smith
Reynold Buono	Suzanne Smith
Audrey Cooke	George Vigliolo
Dom Degnon	Jeffrey Walker
John Elder Dick	Mrs. Susan Walker
Margaret Dunn	Sister Stefanie Weisgram
Horace Fairlamb	Andrew Wentink
Duro Ganotzi	
Annie-Laurence Gompel	
Sister Maureen Griffin	
Kurt Heinzelman	
Patricia Henigin	
Mrs. Margaret Jackson	
Richard Jackson	
Mrs. Margot Jacobs	
John Kerr	
Julia Lawrence	
Peter LeVar	
Raymond Manganelli	
Herbert Martin	
Mrs. Ann Masse	
Margaret McMillin	
Mrs. Audrey Meader	

Bread Loaf School of English

Auditors - 1971

(5)

Mrs. Elizabeth Flagler

L. Catherine Hull

Ralph Latham

Frederic Neilson

Karl-Heinz Westarp

Bread Loaf School of English
Veterans
1971

(11)

John Boynton

John Brillhart

Robert Chenoweth

Edward Darling

Dom Degnon

Jacob Dunnell

John Scott Kerr

Roy Minich

Joseph Travalini

David Wilson

Paul Witteman

Bread Loaf School of English
Waiters
1971

(22)

Lawrence Abbott

Michael Beary

Alan Buster - Head Waiter

Jamie Caulley

Philip Churchill

Dennis Diefendorf

Philip Fitzpatrick

John Fleming

Nancy Harley

John Harper

Kenneth Jones

Jean Katus

Bruce Keller

Mrs. Courtney Keller

Herbert Martin

Mrs. Linda Bliss Owen

Meredith Owen

Mrs. Theodora Ringer

C. Cabell Tutwiler

Andrew Wentink

Elizabeth White

Georgia Zaveson

Bread Leaf School of English
Colleges Represented
1971

(152)

Alfred Univ. - 1	Douglas Coll. - 1
American International Coll. - 1	Dowling - 1
Annhurst Coll. - 1	Duke - 1
Assumption Coll. - 2	Eastern Illinois - 1
Beloit Coll. - 1	Edinboro St. - 1
Berchmanskollege (Munich) - 1	Emmanuel Coll. - 2
Bishop's Univ. - 1	Emory Univ. - 1
Boston Coll. - 2	Fairfield Univ. - 1
Boston St. Coll. - 1	Fairleigh-Dickinson - 1
Boston Univ. - 3	Farmington St. Coll. - 1
Brigham Young Univ. - 1	Fort Kent St. - 1 (Univ. of Maine)
Castleton St. Coll. - 1	Georgetown Univ. - 1
Catholic Univ. - 1	George Washington - 1
Clarion St. Coll. - 1	Gettysburg - 1
Colby Coll. - 3	Goddard - 2
Colgate - 1	Hamilton - 1
Columbia - 1	Hartrick Coll. - 1
Coll. of St. Benedict - 1	Harvard - 4
Coll. of St. Teresa - 1	Hollins - 1
Connecticut Coll. - 2	Holy Family - 1
C. W. Post - 1	Hood - 1
Curry - 1	Indiana Univ. (of Penn.) - 1
Dartmouth - 5	Indiana Univ. - 1
Davidson - 2	Justin Morrill Coll. - 1
Defiance Coll. - 1	Keene St. Coll. - 2
Dickinson Coll. - 1	Keio Univ. (Japan) - 1

Colleges Represented - 2

Kenyon Coll. - 1	Oneonta - 1
Keuka - 1	Osaka Univ. - 1
King's Coll. - 1	Oxford - 1
Knoxville Coll. - 1	Pennsylvania St. Tchrs. Coll. - 1
Lake Forest Coll. - 2	Plymouth St. Coll. - 1
Lawrence Coll. - 1	Princeton - 4
Leeds - 1	Radcliffe - 1
Linfield Coll. - 1	Regis Coll. - 1
Madonna Coll. - 1	Rhode Island - 1
Marymount - 1	Roberts Wesleyan - 1
Marywood Coll. - 2	Rutgers - 2
McGill - 1	St. Joseph's Coll. - 1
Merrimack Coll. - 4	St. Michael's Coll. - 1
Middlebury - 18	St. Paul's - 1
Monmouth Coll. - 1	San Beda Coll. (Philippines) - 1
Montana St. Univ. - 1	Sarah Lawrence - 1
Montclair St. Univ. - 2	Shippensburg - 3
Montevallo Univ. - 1	Siena Coll. - 1
Mount Holyoke - 3	Simmons - 1
Mt. Mercy - 1	Skidmore - 1
Mt. St. Joseph - 1	Smith - 1
Mount St. Mary Coll. - 2	The Sorbonne - 1
Nazareth Coll. of Rochester - 2	Southampton Coll. - 1
North Adams St. Coll. - 1	Southern Connecticut St. Coll. - 1
Northern Illinois Univ. - 1	Springfield - 1
Northwestern Univ. - 2	Spring Hill Coll. - 1
Notre Dame Univ. - 1	SUNY Buffalo - 1
Oberlin - 2	SUNY Oswego - 2

SUNY Plattsburgh - 1	Univ. of Tennessee - 1
Stevens - 1	Univ. of Toledo - 1
Susquehanna - 1	Univ. of Toronto - 1
Tarkio - 1	Univ. of Western Ontario - 2
Temple Univ. - 1	Univ. of Wisconsin - 3
Towson St. - 1	Univ. of Vermont - 2
Trinity Coll. - 1 (Hartford, Conn.)	Washington Coll. - 1
Trinity Coll. - 1 (Washington, D.C.)	Wellesley Coll. - 1
Tufts - 1	Wesleyan - 1
UCLA - 1	West Chester St. - 1
Ursinus - 1	Western Univ. - 1
Vanderbilt - 2	Wheelock - 1
Vassar - 3	William and Mary - 2
Univ. of Bridgeport - 1	Williams - 2
Univ. of Chattanooga - 1	Wooster - 1
Univ. of Cincinnati - 1	Worcester Poly Inst. - 1
Univ. of Denver - 1	Yankton Coll. - 1
Univ. of Georgia - 1	
Univ. of Iowa - 1	
Univ. of Massachusetts - 3	
Univ. of Michigan - 1	
Univ. of North Carolina - 1	
Univ. of Ottawa - 1	
Univ. of Pennsylvania - 2	
Univ. of Pittsburgh - 1	
Univ. of St. Thomas - 1	
Univ. of South Florida - 1	

1971 SCHEDULE OF CLASSES

Except as indicated, all classes will be held in the Barn. Please co-operate with our request that there be no smoking in the classrooms.

8:30			
9	History of the English Language (II)	Mr. Anderson	Room 2
41	The City in American Literature (IV)	Mr. Trachtenberg	Room 6
54	Tudor Poetry (II)	Mr. Fowler	Room 3
101	Yeats and Joyce (III)	Mr. Litz	Room 1
105	Ancient Comedy: Drama and Novel (V)	Mr. Connor	Room 4
9:30			
21	Modern Fiction (III)	Mr. Gray	Room 2
37	The Modernist Tradition (V)	Mr. Bercovitch	Room 1
44	English Literature and Art: 1730-1830 (III)	Mrs. Tayler	Room 6
60	Plays in Production (I)	Mr. Sharp	Little Theatre
117	Faulkner (IV)	Mr. Holland	Room 3
10:30			
14	British Poetry Since 1900 (III)	Mr. Fowler	Room 3
20	Medieval Epic and Romance (II)	Mr. Anderson	Room 1
62	Modern American Poetry (IV)	Mr. Litz	Room 6
64	Classical Myth and Modern Literature (V)	Mr. Connor	Room 2
118	Hawthorne and Melville (IV)	Mr. Trachtenberg	Room 4
128	Design and Costume (I)	Mr. George	Little Theatre
11:30			
7	Introduction to Theatrical Production (I)	Mr. Maddox	Little Theatre
28	Shakespeare (II)	Mr. Seltzer	Room 2
34	The Novel and Techniques of Persuasion (III)	Mr. Gray	Room 6
50	Puritanism and American Literature (IV)	Mr. Bercovitch	Room 4
120	Epic and Tragedy (V)	Mr. Tayler	Room 1
122	Revolution and Reform in American Fiction (IV)	Mr. Holland	Room 3
Mon., Tues., Thurs. 2:00-3:30			
124	Theatre Games (I)	Mr. Book	Room 1
Tues., Thurs. 2:00-4:15			
5	Experiments in the Writing of Poetry (I)	Mr. Pack	Room 5
Wed., Thurs., Fri. 2:00-3:30			
129	Acting Workshop (I)	Mr. Seltzer	Room 2

THE BREAD LOAF SCHOOL OF ENGLISH

Program for the 1971 Session

- | | | |
|---|---|----------------------------|
| Tuesday, July 6 | Harpsichord Concert
George Todd, Associate Professor
of Music, Middlebury | Little Theatre, 7:30 P.M. |
| Wednesday, July 7 | Poetry Reading by William Meredith
Professor of English, Connecticut
College | The Barn, 7:30 P.M. |
| Monday, July 12 | Elizabeth Drew Memorial Lecture
Harold Bloom, Professor of
English, Yale
<u>Emerson: the Glory and Sorrows of
American Romanticism</u> | Little Theatre, 7:30 P.M. |
| Monday, July 19 | The Robert Frost Lecture
George Anderson, Professor of
English, Brown
<u>Two Poets in Two Ages Born</u> | Little Theatre, 7:30 P.M. |
| Thursday, Friday,
Saturday, July 22,
23, and 24 | Fry - <u>A Phoenix Too Frequent</u>
Lorca - <u>The Love of Don Perlimplin
and Belissa in the Garden</u>
Student Workshop Production | Little Theatre, 8:30 P.M. |
| <i>Monday, July 26</i> | <i>Poetry Reading by Robert Pack</i> | <i>The Barn, 7:30 P.M.</i> |
| Thursday, Friday,
Saturday, August 5,
6, and 7 | Shaw - <u>Heartbreak House</u> | Little Theatre, 8:30 P.M. |
| Saturday, August 14 | Commencement Exercises | Little Theatre, 8:30 P.M. |

The Bread Loaf School of English

HARPSICHORD CONCERT

George Todd

Tuesday, July 6, 1971

Opening Remarks

Leçon in Bb
Allegro
Allegretto
Air con Variazioni

G. F. Händel
1685-1759

L'Entrétien des Muses

J. P. Rameau
1683-1764

Toccata in D

J. S. Bach
1685-1750

Sonata in A, K. 208
Sonata in E, K. 28
Sonata in a, K. 175

D. Scarlatti
1685-1757

Prelude I in C from The Well-Tempered Clavier

J. S. Bach
1685-1750

Les Barricades Mystérieuses

F. Couperin
1668-1733

La Poule
Les Cyclopes
Gavotte and Variations

J. P. Rameau
1683-1764

A PHOENIX TOO FREQUENT

Doto	Jean B. Baker
Dynamene	Susan Kraus
Tegeus	Gene Holland

Director - John A. Boynton, Jr.

Stage Manager - Filis Meyer

* * * * *

THE LOVE OF DON PERLIMPLIN AND BELISA

IN THE GARDEN

Don Perlimplin	Duro Ganotzi
Marcolfa	Gila Bercovitch
Belisa	Helena V. C. Snow
Mother	Andrea Tworek
Sprites	Julie Trachtenberg
	David Rosenberg
Guitarist	Kazi Hayashi

Director - Janet Buss

Stage Manager - David Hunting

Theatre Staff

Production Advisor	Stephen Book
Design-Technical Advisor	Douglas Maddox
Costume Co-ordinator	Sharon Ryther
Lighting Designer	Robert Chenoweth
Technical Assistants	Brooks Goddard Conlin Wagner

* * * * *

Student Production Staff

Production Co-ordinator Herbert Meyer

Costumes Jean Goddard, Head
Jo Gaughan, Faith Holland
Jane Maddox, Alice Paine
Hilde Ross, Letta Tayler, Linda Tressler

Lighting Tony Goupee, Head
Betsy Harris, Bert MacLean
Bob Phillips, Bill Plott

Painting Georgia Carrington, Margaret Dunn
Alison Forler, David Fowler, Katy Holland
Faith Holland, Diana Iffland
Bert MacLean, Stephanie Newman
Diana Rosenberg, Lissy Trachtenberg

Properties Katy Holland, Head
Diana Rosenberg

Sound Zev Trachtenberg

Liz White

Set Construction

Rollie Kent, Head
Barbara Boerst
Bill Clough, Bob Rosenberg

Shift Crew

Allison Fowler
David Fowler, Bob Rosenberg

Make-up

Laura Scaife, Head
Nancy Amori, Barbara Boerst
Pam Chonin, Rae Clark
Gail Hadlock, Marie Malvaso, Ingrid Peterson

Hair

Eric Diefendorf

Off-stage Music

Singers - Rey Buono, Director

George Bassett

Allison Fowler

Hal Haywood

Kitty Knight

Stephanie Newman

Letta Tayler

Linda Tressler

Flutist - Sandy Buss

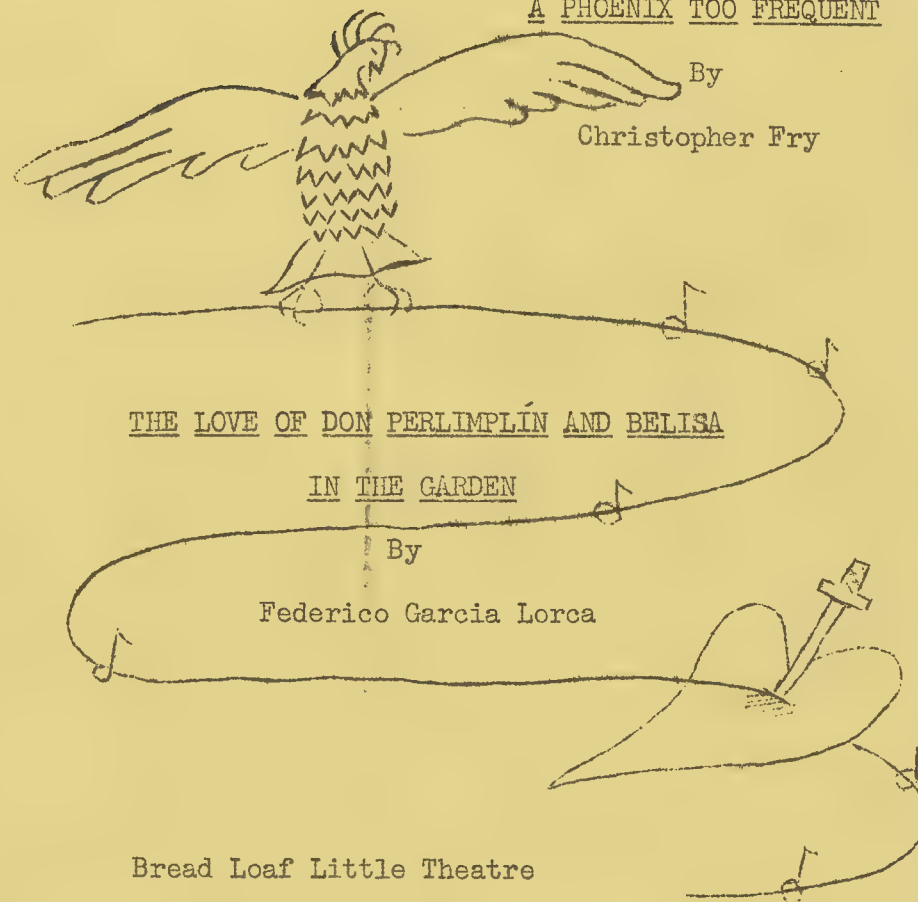
THE BREAD LOAF SCHOOL OF ENGLISH

Presents

A PHOENIX TOO FREQUENT

By

Christopher Fry



THE LOVE OF DON PERLIMPLIN AND BELISA

IN THE GARDEN

By

Federico Garcia Lorca

Bread Loaf Little Theatre

Thursday, Friday, Saturday

July 22, 23, 24, 1971

8:30 P.M. Curtain

CAST
(in order of appearance)

Ellie Dunn	Meg Jacobs
Nurse Guinness	Sr. Marguerite Daly
Captain Shotover	Daniel Seltzer
Lady Utterword	Nan Tannenbaum
Mrs. Hushabye	Sr. Ann Patrice
Mazzini Dunn	Robert Ferrick
Hector Hushabye	David D. Manley
Mr. Mangan	John Brillhart
Randall Utterword	Eric Diefendorf

* * * * *

Ten-minute intermission between acts

PRODUCTION STAFF

DIRECTOR	William L. Sharp
Designer-Technical Director	Douglas R. Maddox
Costume Designer	Herman George
Production Co-ordinator	Dorothy Kuryloski
Costumer	Sharon Ryther
Stage Manager	Herbert Martin
Assistant Stage Manager	Gila Bercovitch
Lighting Designer	Bert MacLean
Assistant Lighting Designer	Jean Baker
Technical Assistants	Robert Chenoweth
	Brooks Goddard
	Conlin Wagner

* * * * *

The Bread Loaf Madrigal Consort, directed
by Reynold Buono, consists of faculty, students,
staff, and friends.

CREWS

Construction Bill Plott, Head
and Barbara Boerst, Georgia Carrington
Painting Bill Clough, Ki Clough, Nancy Davis
 Martha DeCou, David Fowler, Tony Goupee
 Betsy Harris, Gene Holland, Kitty Knight
 Filis Meyer, Steffie Newman, Nancy Okowitz
 April Parendes, Bob, Dave, and Diana Rosenberg
 Gerry Schneider, Lissy Trachtenberg, Liz White

Costumes Barbara Boerst, Head
 David Fowler, Jo Gaughan, Faith Holland
 Kitty Knight, Alice Paine, Diana Rosenberg
 Hilde Ross, Shirley Sharp, Norman Smith
 Letta Tayler, Betty Trachtenberg, Linda Tressler

Lights Maggie Dunn, Tony Goupee
 David Fowler, Filis Meyer
 Bob Phillips, Bob Rosenberg, Gerry Schneider

Properties Sr. Ann Patrice Carrigan
 and Betsy Harris, Heads
 Rosemary Bury

Sound Zev Trachtenberg

Flutist Kitty Knight

Make-up Laura Scaife, Head
 Rae Clark, Pam Chonin
 Gail Hadlock, Sr. Monica Weiss

Hair and Wigs Eric Diefendorf

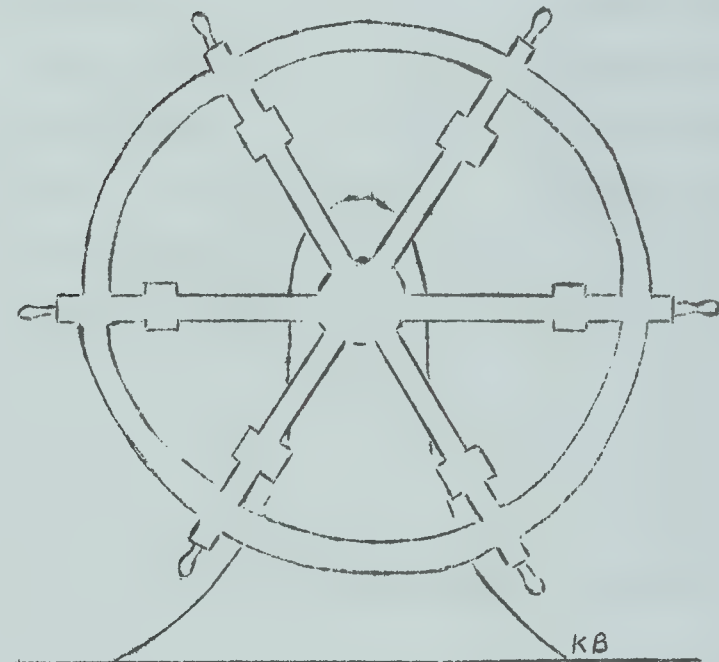
THE BREAD LOAF SCHOOL OF ENGLISH

Presents

HEARTBREAK HOUSE

by

George Bernard Shaw



Thursday, Friday, Saturday
August 5, 6, 7, 1971
Little Theatre - 8:30 Curtain
Madrigal Singers - 8:00 P.M.

MIDDLEBURY COLLEGE

The Bread Loaf School of English

FIFTY SECOND SESSION

Commencement Ceremony



THE LITTLE THEATRE

SATURDAY, AUGUST 14, 1971

8:30 P. M.

PROGRAM

Processional

Introduction of the Commencement Speaker

LAURENCE B. HOLLAND

Associate Director, pro tem, Bread Loaf School of English

Commencement Address

EDWARD W. TAYLER

Professor of English, Columbia University

Conferring of the Degrees of Master of Arts and Master of Letters

Concluding Remarks

PAUL M. CUBETA

Academic Vice President, Middlebury College

Recessional

Candidates for the Degree of Master of Arts

BRENDA ARMSTRONG
CARL EDWARD BEEHLER
MICHAEL JERROLD BENNETT
MARGARET MARY BOYLE
JOHN BRILLHART
WALTER ALAN BUSTER
GEORGIA SKEHAN CARRINGTON
ELIZABETH HELLER CION
AUDREY COOKE
DOM DEGNON, JR.
JOHN ELDER DICK
JOY DIVINE
MARGARET HALL DUNN
JACOB DUNNELL
ELAINE EVELYNE EVANS
BETSEY A. GLAZIER
JEAN EATON GODDARD
MICHAEL THAYER HADLOCK
NANCY L. HARLEY
KENNETH WILLIAM JONES
ANTOINETTE ELIZABETH JUGON
JOHN WILLIAM KING
MARILYN MAE KUDELL
LANGDON FROTHINGHAM LOMBARD
DONALD ALBERT MACLEAN
JOHN MAGEE
MARGARET ANN MCMILLIN
LOUIS GEZA MEGYESI
HERBERT MARSHALL MEYER
JOSEPH MIANA
LESLIE COLIN MOORE
ROBERT AUGUST MURKEN
PETER ROSS PELLETIER
ROBERT LEWIS REDDINGER
LAURA EMILY SCAIFE
CAROL M. SHAW
DAVID SWITKY (*in absentia*)
CLYDE EDWIN TRESSLER, JR.
GEORGE T. VIGLIROLO
JEFFREY BRIAN WALKER
SUSAN S. WALKER
MURIEL SCHOONMAKER WIESSNER

Candidates for the Degree of Master of Letters

JANET LOTHIAN BUSS
ELIZABETH WAHLQUIST

MIDDLEBURY COLLEGE

The Bread Loaf School of English

FIFTY SECOND SESSION

Commencement Ceremony



THE LITTLE THEATRE

SATURDAY, AUGUST 14, 1971

8:30 P. M.

PROGRAM

Processional

Introduction of the Commencement Speaker

LAURENCE B. HOLLAND

Associate Director, pro tem, Bread Loaf School of English

Commencement Address

EDWARD W. TAYLER

Professor of English, Columbia University

Conferring of the Degrees of Master of Arts and Master of Letters

Concluding Remarks

PAUL M. CUBETA

Academic Vice President, Middlebury College

Recessional

The Bread Loaf School of English

COMMENCEMENT ADDRESS

Edward W. Tayler

August 14, 1971

THE LEDGE

Finding myself in the predicament with which you have chosen to honor me, I turned with comical eagerness to the "true perceptions well-disposed" of my predecessors, to find out "how the saying must be said," there discovering for myself what Martin Price had already observed, that the genre known as Commencement Address comes replete with an obligatory opening, the Topos of Self-Deprecation. Who among us, after all, can summon from the vasty deep platitudes sufficient for this occasion? What the poet Cunningham addressed to a friend on the eve of her final examination applies to me as well as to you.

After these years of lectures heard,
Of papers read, of hopes deferred,
Of days spent in the dark stacks
In learning the impervious facts
So well you can dispense with 'em,
Now that the final day has come
When you shall answer name and date
Where fool and scholar judge your fate
What have you gained?

A learned grace
And lines of knowledge on the face,
A spirit weary but composed,
A soft voice and historic phrase
Sounding the speech of Tudor days,
What ignorance cannot assail
Or daily novelty amaze,
Knowledge enforced by firm detail.

What revels will these trials entail!
What gentle wine confuse your head
While gossip lingers on the dead
Till all the questions wash away,
For you have learned, not what to say,
But how the saying must be said.

I too have learned just so much: not what to say--for that is true perception, which when uttered becomes truism or platitude--but rather the way of saying in historic phrase, only appropriate (perhaps) for the firmly-detailed gossip of

the classroom or, when there is less to say, for the grace of the learned journals. I cannot be, then, a Greek chorus, dispensing the wisdom by which you may hereafter govern the course of your life, though I do feel like that hero in the Iliad who was queried in these more than winged words: What thing is this you have allowed to escape the barrier of your teeth, you inarticulate ox?

Let me commence my straight talk obliquely, with an historic parable, in the hope that Emily Dickinson had something in supposing that the truth in circuit lies. In the springtime of 1968 the more radical students of Columbia, in defiance of an unresponsive and featureless administration, "liberated" several buildings, pre-eminently Low Library, which with an irony right for our age houses administrators rather than books. The more conservative students, those with tri-cornered flags on their walls, promptly cordoned Low Library, cutting off the traffic in girls, medical supplies, and food. Meanwhile, the more concerned members of the faculty stationed themselves inside the conservatives but outside the building, on what came to be called The Ledge, an architectural oddity of granite that rings Low Library at its base. You visualize the tableau: conservatives against radicals with the faculty literally and symbolically in the middle, on The Ledge, subject of course to revilement from both political extremes. You may easily imagine for yourselves the remarks of the conservatives, whose repertoire of invective has become hackneyed. For my part, I remember best the hysterical shriek emanating from one of my better students inside the building: You bastards taught us Aristotle! Since he had been taught well, he could not have meant the Aristotle of the golden mean but the Aristotle who could under appropriate circumstances advocate a "noble incontinence." As Cyrano says, "Some things a man does well to carry to extremes..." The student was right, after all: we had indeed in the classroom taught the morality that now formed the theoretical ground for his actions. But where did we stand? On The Ledge, of course, through days and nights of ignoble continence, standing up not to be counted, much less counted upon, by those who shared whatever moral convictions we might be assumed

to possess, our posture that of vacillation, our pose as contradictory as all proverbial wisdom, Greek or other: While we sought to look before we leaped The Ledge, we might easily come to understand that he who hesitates is lost.

The tableau at the building graphically illustrates what later came to be known as the politics of confrontation; and, as we now see, the politics of confrontation declines through whimsy or design into the politics of polarization. At Columbia the SDS early recognized that their main problem lay in the apathy of the masses, that is, with the majority of the students. By consciously provoking the police bust, the SDS calculated to "polarize" the campus, forcing all neutral or uncommitted parties to choose between polar extremes: President Kirk, identified with the police, and the SDS, identified with moral fervor. The bust, when it finally came, came as advertized. The brutality of the special forces, the indiscriminate violence done to students, faculty, reporters, and doctors, effectually "polarized" the campus into a radical majority and a group of angry conservatives. The pattern, in many of its details as well as in its broad outlines, later recurred at Harvard and elsewhere, an arc from confrontation to "polarization." This is no country for old men, as Yeats originally wrote; nor evidently for the young either, as I began to see most clearly when the juniors began complaining that the seniors were "un-politicized," the generation gap having narrowed to summer vacation, a span of time about as wide as the hairline on the rifle sight of an urban sniper.

To "politicize" or "polarize" is not merely bad language, though it is that as well (as E. B. White said of such verbs, "I'd as lief Simonize my grandmother"). It is also a symptom and a cause. Ben Jonson advises us that "wheresoever manners and fashions are corrupted, language is. It imitates the publicke riot....[excesses are] the notes of a sick State; and the wantonnesse of language, of a sick mind." Thucydides, describing the internal convulsions of Corcyra, continues:

So revolutions broke out in city after city, and in places where the revolutions occurred late the knowledge of what had happened previously in other places caused still new extravagances of revolutionary zeal, expressed by an elaboration of

the methods of seizing power and by unheard-of atrocities in revenge. To fit in with the change of events, words, too, had to change their usual meanings....to think of the future and wait was merely another way of saying one was a coward; any idea of moderation was just an attempt to disguise one's unmanly character; ability to understand a question from all sides meant that one was totally unfitted for action...."

Thus it is, says Thucydides, that with both deeds and words, "men take it upon themselves to begin the process of repealing the general laws of humanity."

In our own day George Orwell has demonstrated the reciprocal relation between politics and language, showing how sick language may also sicken deeds. Men, no longer tortured and maimed, are submitted to interrogation; children, no longer burning, may be adversely affected by defoliation; and people no longer die, though dissidents may have to be eliminated. Like Captain Shotover, we drink to stay sober. The Times even reports the words of a young soldier, who gives us to understand that a Vietnamese village had to be destroyed in order to save it. To "polarize" is double talk and schizophrenic politics; to allow yourself to be "polarized" is to be singled out for splitting in two, the self against the self, a choice that is not a choice but the loss of self: wanton language, sick mind. Better, almost, to stand on The Ledge, that last infirmity of noble continence.

When Erwin Edman asseverated, long before this latest (since the Greeks) outbreak of "polarization," that there are two kinds of people in the world, those who divide things into two and those who don't, the categorizer categorized himself and thus, it may be, transcended his own polarities in ironic self-knowledge. But it seems unlikely that wit will save the world, for we may be sure that choice always involves exclusion, that every choosing is losing, that the gain of any value must bring in its train the loss of another value. We know that we live in a fallen world, created by the Lord of Long Division:

"In the beginning God created the heaven and the earth....
And God saw the light, that it was good; and God divided
the light from the darkness. And God called the light Day,
and the darkness he called Night....And God said, Let there
be a firmament in the midst of the waters, and let it divide
the waters from the waters....And God said, Let the waters
under the heaven be gathered together unto one place, and

let the dry land appear....And God called the dry land Earth;
and the gathering together of the waters called he Seas: and
God saw that it was good."

Good "polarization" is what He saw; and even if we doubt that this is the way it all happened, we may nevertheless be sure that this is the way it is. Remembering Karl Abel's researches into language, together with the way language reflects Freud's explorations of the unconscious in Traumdeutung, we acknowledge what the philosopher Bain posited independently on purely theoretical grounds: that the essential relativity of all knowledge requires us to regard every experience as a transition from its opposite, which is simply to say that we could not think or speak of light without first knowing dark or, as Milton would have it, good without first knowing evil. And thus every experience must have its defining opposite, so that either there must be two names for everything we know or the name itself must have two meanings--which is why the "metaphysical" pun remains the highest form of wit.

In this world of dichotomies, our choosing must often enough be a choice between extremes, between polar opposites; but of course it seems preferable that the choice be our own--no easy thing even if the SDS or some president is not holding a polarization to your throat. For as Erich Fromm argues and as we ourselves may observe, modern man does not really know what he wants, does not possess, while escaping from freedom, the knowledge or the courage to choose anything other than prefabricated goals. We play our assigned parts, act out our lives, as though we were living in Pirandello, saying over and over to everyone we meet, "I am as you desire me," men and women alike entangled by the limited number of options we allow each other. No wonder that we, so sermonized, are so easily polarized, paralyzed.

Searching for an answer, I pluck instead a platitude from the dying Oedipus at Colonus:

Children, this day your father is gone from you.
All that was mine is gone. You shall no longer
Bear the burden of taking care of me--
I know it was hard, my children.--And yet one word

Frees us of all the weight and pain of life:
That word is love....

I choose Sophocles rather than Erich Segal because it is fatal to confuse platitudes--deadly as confusing art and life. The gelatinous love that succors all in "The Yellow Submarine" remains too amorphous to make the transition from the giant cinemascopic screen; and it is too easily mistaken for the kind of love that Robert Bridges perceived in "Eros":

Why hast thou nothing in thy face?
Thou idol of the human race....

With thy exuberant flesh so fair,
That only Pheidias might compare....

Surely thy body is thy mind,
For in thy face is nought to find,
Only thy soft unchristen'd smile,
That shadows neither love nor guile,
But shameless will and power immense,
In secret sensuous innocence....

But (you may protest) the sensuous innocence of Jenny Cavilleri in Love Story resembles neither Lorca's young bride nor Bridges' vision of eros, for does not Jenny plainly say to Oliver Barrett IV that "love means not ever having to say you're sorry"? And of course "love" could mean that, among other things; but not, I think, in the context of Love Story, where the tale itself does not encourage us to realize again the truth of truism, however much out of personal experience we may want to. Dr. Johnson permits us to speak cant so long as we do not think it; and Jenny and Oliver certainly seek to avoid cant through recourse to the stylish repartee of the collegiate '60's--she calls him "preppie" while wishing her name were "Wendy Wasp"--but inevitably they think cant. That's what they're talking: so their tale ends in bathos, not pathos; if we cry, as indeed many of us must, it is we who finally have to supply both pain and loss, bringing to the tale the "idol of the human race" as he applies purely to ourselves: Narcissus then, if not Eros, about whom Bridges concludes:

Ah yet no victim of thy grace,
None who e'er long'd for thy embrace,
Hath cared to look upon thy face.

Perhaps, then, caritas, that other idol of the human race, the charitable balm that flows from the Mount of Sermons? It is true that at my age I feel more comfortable in the presence of that great sermonizer, Sir Thomas Browne, who can thank his God that he has "no sins that want a name"; yet I grow uneasy when he chooses to define Christian love by exclusion, in the Augustinian manner: "this I thinke charity, to love God for himselfe, and our neighbour for God. All that is amiable is God, or as it were a divided piece of him, that retaines a reflex or shadow of himselfe.... Let us call to assize the love of our parents, the affection of our wives and children, and they are all dumbe shewes, and dreames, without reality, truth, or constancy." Thus Browne can conclude that no man can know another, much less himself, and that every "man is his owne Atropos, and lends a hand to cut the thred of his owne dayes." If these Christian truisms are not indeed too dark in themselves, many of us must still suspect that this version of caritas bears roughly the same relation to the revolutionary academy as to the My Lai massacre.

It may be that we are left with the one word that might help free us of the weight and pain of life, the burden of past error and the sure knowledge that in the future we shall err again. If there is such a word, Oedipus has to be right in thinking it is "love." But we, committed in varying degrees to our peculiar profession, believe that it cannot be hackneyed devotion, choice without knowledge, though of course we must begin by admitting that we are all lonely and in need, a fact of the human condition acknowledged in its full pathos by Ben Jonson: "What a deale of cold business doth a man mis-spend the better part of life in: in scattering complements, tendring visits, gathering and venting newes, following Feasts and Playes, making a little winter-love in a darke corner." It is not merely through metaphor that Jonson avoids the mucilaginous effect of what might have been a sticky platitude; it is also that his enumeration of minutiae culminates not in further inconsequentiality but in the sudden effort to find the light in a dark place, warmth in cold formalities, a little winter-love in a dark

corner. A sentiment that might have been sentimental gains its intensity by being poised against its opposites, the chilly hypocrisies of quotidian life, Jonson as usual discriminating pathos from bathos through tone and attitude, through his recognition, in Eliot's phrase, that there is, implicit in every experience, other kinds of experience that are possible, thus renewing the truth of truism in an image of winter-love and through the perspective attained by viewing experiences against their opposites.

It was winter-love at Carthage in the springtime of Dido and Aeneas, a cold business that ended on the funeral pyre, the literal embodiment of the vestigia flammae that "entwined" the very bones of reluctant Dido, the workings of Cupid or Eros: "shameless will and power immense/ In secret sensuous innocence." Where Eros reigns absolute sole lord, the cost becomes immense, not only for Dido but also Aeneas, whose fictive life reveals the choice that means exclusion, the gain of a value that means the loss of a value. Aeneas escapes the walls of Troy carrying his father upon his back and leading his son by the hand, that is, bearing the past while holding the future; three times he had tried to embrace the shade of Creusa, his wife lost to the flames, and three times the past slips from his grasp. For six books of odyssean wandering Aeneas hesitates to accept the future, humanly embodied in his son, even after visiting Hellenus and Andromache, who are trying to live the past in an exact replica of Troy, complete with a river "Xanthus" through which no living waters flow. But in Book Six Aeneas descends into the underworld, into himself and into the past, there to meet the shade of his father, whom three times he strives unsuccessfully to embrace, receiving from the past not the past itself but a new name, "Roman" ("te...Romane"), together with the vision of the future Rome to which he must in "true-ness" and pietas aspire.

During the next six books of iliadic battle he will not hesitate, having chosen irrevocably the fatum of Jupiter, "that which is spoken"; with the armor forged by Vulcan to depict the future he dons the destiny to which he has in every

sense given himself. And Vergil helps us apprehend the cost of choosing: Creusa lost in Book II, Anchises in III, Dido, the only fully-realized woman in the epic, in Book IV. Even Aeneas' old nurse, Caieta, has died to give her name to a new land. As Aeneas moves toward his choice he progressively loses to the past more and more of the specifically human relationships that make us men, those bonds of trust and love that testify to our humanity, until finally he speaks to his son--for the first and last time in the entire epic--and on the eve of victory advises him to learn endurance from his father, good fortune from others; then kisses the boy--how unlike that similar scene with Hektor!--but can do so only through "his helmet's visor," the visor that symbolizes in little the warring destiny that must forever bar them from full human intimacy. Aeneas the man has at the end only the burden of the future Rome, and we remember that Mercury, coming to Aeneas early in the epic to remind him of the will of Jupiter, pauses in his flight at Atlas, who also could not shrug without loss. And we remember the departure from the underworld: "There are twin Gates of Sleep, of which one is said to be of horn, allowing an easy exit for shadows which are true. The other is all of shining white ivory, perfectly made; but the Spirits send visions which are false in the light of day." To play out the platitude of his epithet, Aeneas the True ought to depart by the gate of horn; but Vergil narrates that "Anchises having said his say now escorted his son and the Sibyl with him on their way, and let them depart through the Gate of Ivory." The dream of Rome is indeed true, but for many a man, in the fullness of his love and humanity, there are callings, however noble, that bring "visions which are false in the light of day." As in Yeats' "Two Songs from a Play," the loss is gain, the gain loss, so that we are left at last with only the burning that man's own resinous heart has fed. The Iliad and the Aeneid give their last lines not to the celebration of heroic arete but to the loss of noble antagonists, to shining-haired Hektor, breaker of horses, and to the young, fiery Turnus, whose "life fled, moaning...to the Shades."

We do not live in Utopia, and we need to face the fact that we never shall;

for Utopia is "nowhere." We live in a world of doubles, all before us where to choose: "It was from out of the rind of one apple tasted that the knowledge of good and evil, like two twins cleaving together, leaped forth into the world." And in this world, as Milton knew, "freedom is but choosing." Our imperfect model of Utopia, the place where we exercise the choice that is freedom with comparatively little loss, the place where our thoughts and emotions grow vicariously through literature, the place where we give our virtues as well as our vices tentative names--this place is the classroom. In the classroom the teacher sometimes knows the facts so well he "can dispense with 'em," can therefore turn his attention to learning with and through his students, for the grander enterprise must be to know what questions to ask and the order in which the asking must be done. Among other things, he must ask (in effect) why choice is hard and painful, ask how we are to live in a world of opposites, divided not only into heaven and earth, dry and wet, day and night, but also into good and evil, fathers and mothers, clean and unclean food, women we may touch and those whom we may not; asking always (in effect) how we may deal with the panoply of polarities that quicken our senses and obstruct our sight. He will ask how the mind of each particular artist moves on the page, how it organizes its unique perceptions of truth, directing attention to the traces of nuance that revivify dead metaphors, resurrect buried thoughts and feelings, showing for example why Marvell's finely modulated wit-- "then worms shall try/ That long-preserved virginity"--would merely be dormitory vulgarity if not preceded by its opposite, the noble magniloquence of phrase that reveals the poet's awareness, implicit in every experience, of other kinds of experience that are possible:

Thy beauty shall no more be found,
Nor in thy marble vault shall sound
My echoing song; then worms shall try
That long-preserved virginity...

Or take Ben Jonson, whose son gained heaven but was lost to his father.

Farewell, thou child of my right hand, and joy;
 My sin was too much hope of thee, loved boy.
 Seven years thou wert lent to me, and I thee pay,
 Exacted by thy fate, on the just day.
 Oh, could I lose all father now! For why
 Will man lament the state he should envy?
 To have so soon 'scaped world's and flesh's rage,
 And if no other misery, yet age!
 Rest in soft peace, and asked, say, Here doth lie
 Ben Jonson his best piece of poetry.
 For whose sake henceforth all his vows be such
 As what he loves may never like too much.

Thus it is that Jonson discriminates "like" from "love," the father from the Christian, the man from the poet, and stoic bitterness from Christian resignation: the final poise, an impeccable balance achieved by the pun on "poetry" and by the syntax that puts both Ben Jonsons in the grave, fixes the alternatives without any trace of sentimental platitude.

We too, when we are at our best as teachers, can discriminate among the platitudes confronting us, between (say) those of Erich Segal and those of Madame Bovary, where the hackneyed speech of the heroine concealingly reveals indubitable depths of feeling and the realities of hopeless aspiration. It is not true, as the recent book has it, that "love is not enough"---that is cant by inversion, by opposite: love may suffice, if only we are graced, at each moment of choice, by some more or less accurate intimation of the kind of love we are thinking and feeling. We may find traces both of eros and caritas in the classroom, for there we come together, so many of us of very different persuasions, in order to gossip with the dead, not in the love that, like Narcissus, seeks only the single image of ourselves so beguilingly mirrored in the pages of great art, but rather in the love that transcends identification in the search for differences as well as resemblances, a piety owed to the living as well as the dead. If we are lucky and skilful, there occurs on occasion the miracle of dialogue in which human voices respond to each other as different but nevertheless worthy of response, disciplined by the presence of great art into a sharper awareness of the ways choosing involves losing, of the ways in which no human emotion can remain single and

un-mixed, of the ways in which the mind cannot be the body nor the body the mind, of the ways in which choice must be informed by compassion rather than passion, of the ways in which the choice offered by the politics of polarization is less a choice than a twitch of remorse or spasm of revulsion.

By now you will see how I would like to read my parable in the saving light of retrospection. The Ledge cannot be an area of compromise, the middle of the road--much too narrow for that; nor can it be a granite fence, perch for vacillation--too precarious for that. I would like The Ledge to possess an identity of its own, not merely a relation to two extremes. It would be grander still to believe that those who occupy The Ledge display

A learned grace
And lines of knowledge on the face,
A spirit weary but composed
By true perceptions well-disposed,
A soft voice and historic phrase
Sounding the speech of Tudor days,
What ignorance cannot assail
Or daily novelty amaze,
Knowledge enforced by firm detail.

But failing that I would hope that those of us on The Ledge know something of how the saying must be said, which is not the language of polarization but the language of nuance, speech that acknowledges the loss with the gain, that expresses similarity in difference, dissimilarity in the same, language that discriminates platitudes. The Ledge, then, is that area just outside the classroom, into which we may extend, if we are very lucky and very skilful, something of the disciplined dialogue that sometimes issues in knowing love and informed choice. My utopian classroom doubtless does not exist, and parables lie at the mercy of the exogete; but assuredly we know that if ever we are to be delivered from the troubles besetting us, it must be through the dialogue that embodies knowledge and love, the dialogue that reveals how the saying must be said.